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J. PIERPONT MORGAN

GREAT CITIZEN

OF GREAT HEART, GREAT MIND
GREAT WILL

KNOWING THAT ART IS NECESSARY
TO UPHOLDING THE IDEALS OF A
NATION HE GAVE TO THE MUSEUM
GENEROUSLY OF HIS POSSESSIONS
AND MORE GENEROUSLY OF HIMSELF

J. PIERPONT MORGAN
A TRUSTEE OF
THE METROPOLITAN MUSEUM OF ART
1888—1913
ITS PRESIDENT
1904—1913

AT a special meeting of the Board of Trustees of The Metropolitan Museum of Art held April 1st, the following resolution was adopted:

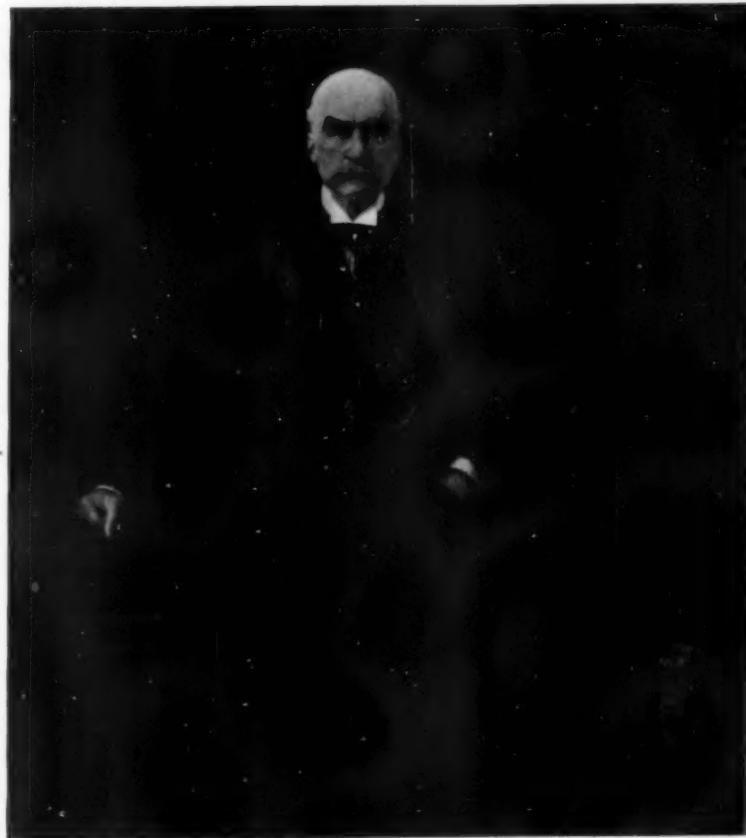
THE Trustees of The Metropolitan Museum of Art have received with profound regret the sad tidings of the decease of their distinguished President and fellow-trustee, J. Pierpont Morgan. He had been deeply interested in the project of the Museum from its inception and had been connected with it ever since its organization, beginning as a Patron in 1871, becoming a Trustee in 1888, and being elected President in 1904. At all times he was one of its most active and munificent benefactors, taking a most broad and liberal view of its relations to the city and country and of the high place which it ought to occupy among institutions of art the world over. His devotion to the welfare and true interests of the Museum was unceasing, and for many years hardly a meeting of the Board of Trustees took place at which some rich and valued gift from him to the Museum was not announced.

His accession to its presidency marked the beginning of a new era in its growth and prosperity. For his wide renown as a lover of art and a famous collector, the success which generally attended any enterprise in which he engaged, and, above all, his nobility of character, which commanded, for any institution with which he was personally identified, the general confidence of the community, made him the ideal man for the place, and from the first hour of his presidency, events have proved that his election was a fortunate day for the Museum. Gifts and legacies have been strengthened by his presence and his constant liberality, the interest of the community in its welfare has constantly increased, and its relations with the municipal authorities, on which so much depends, have continued to be of the most friendly and confidential character.

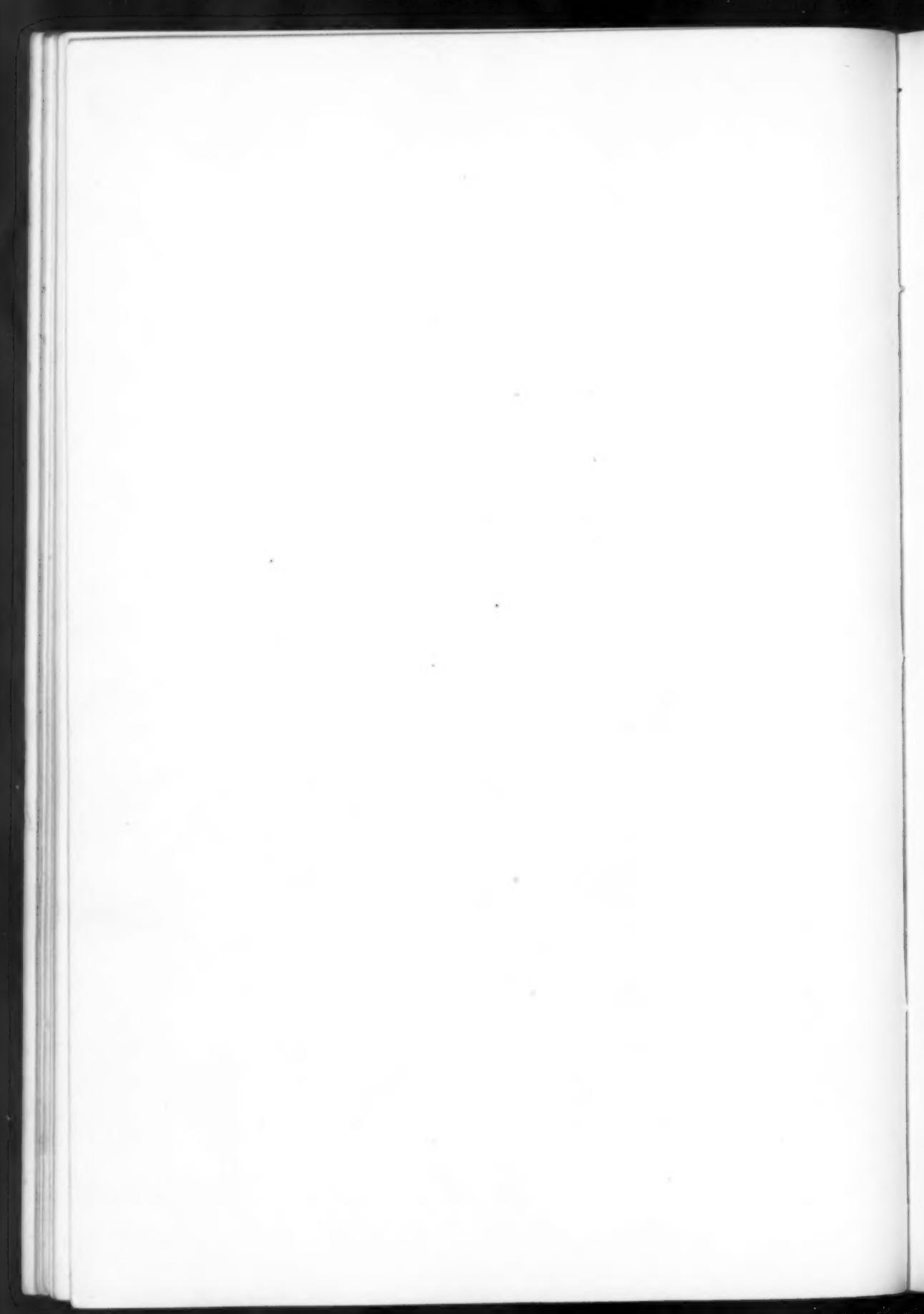
But we should not do justice to the memory of Mr. Morgan if we dwelt only upon his munificence, his unfailing interest, and his far-sighted views as to what would best promote the welfare of the Museum. In our intercourse with him, we learned to love and honor him as a man of inherent greatness of character, of spotless integrity, and of the broadest and warmest sympathy with everything that concerned the welfare of the community in which he was so long the most prominent figure. It was impossible to withhold respect and admiration from a man who was always thinking and contriving how much good he could do to those among whom his lot was cast.

We might say that his loss was irreparable to the Museum, but for the fact that his constant and generous efforts in its behalf have placed it in a position where its future among the great art institutions of the world is assured.

We desire to extend to his bereaved widow and family the assurance of our deepest sympathy.



J. PIERPONT MORGAN
APRIL 17, 1837 — MARCH 31, 1913



BULLETIN OF THE METROPOLITAN MUSEUM OF ART

MR. MORGAN'S RELATION
TO ART¹

TO those who only looked at Mr. Morgan from a single angle, whatever that angle might be, he bulked so large that they thought they saw his whole stature. But from whatever point he was viewed there could only be seen a small fraction of his great personality.

To the world of business he seemed the embodiment of some titanic force, whether it operated to save the credit of a nation or to re-create a great enterprise.

To such a world it must have seemed inconceivable that this same person could halt his great business projects to admire some small work of art, and could lay aside both business and art to play with his grandchildren, or to caress his favorite dog.

But such was the real Mr. Morgan. To him it was not incongruous to assemble the forces which stayed the panic of 1907 for that famous all-night session at his library in the company of a placid Madonna of Raphael and a delicate statuette by Donatello. There were two of Donatello's statuettes in his favorite corner. He loved them and was wont to say they reminded him of his own children.

Mr. Morgan was easily the greatest art collector of his time. Was it the mere pleasure of possession, the ambition to have and be known to have the choicest objects of art, which attracted him? No, not primarily, though such pleasure and such ambition there must have been. He loved art for art's sake. His taste was highly cultivated and rarely erred. He trusted his own judgment in selection, and his mental operation was as intuitive and instantaneous when applied to the purchase of a picture as to a business transaction. I recall several instances.

I was with him in London at the establishment of a noted dealer. The dealer took from his pocket a miniature and said to Mr. Morgan: "You want that for your collection." Mr. Morgan glanced at

¹An address delivered at the memorial meeting held at the New York Chamber of Commerce on April 3d, by Robert W. de Forest, Second Vice-President.

it for only a second. "How much did you pay for it?" said he. The dealer, who evidently had some understanding with Mr. Morgan that the price to Mr. Morgan should bear some relation to the price that he, the dealer, had paid, and who quite as evidently mistrusted me, whispered something in Mr. Morgan's ear. Mr. Morgan handed the miniature back to him at once. A little later at the same interview the dealer took out another miniature. Said he, "How about this one, Mr. Morgan?" The same quick pantomime was enacted, and Mr. Morgan put the miniature in his pocket.

I was admiring an exquisite Gothic statuette in his library. I said, "Mr. Morgan, how did you possibly get that?" "Why," said he, "I was walking on a street in Paris. I passed a man carrying something under his cloak and the head of that statue peeped out. I asked him what he was doing with it. He said he wanted to sell it. I took him to my hotel and in five minutes I became its owner." Later his expert friends told him he had obtained a masterpiece at an insignificant price.

He frequently paid large prices. He used to say, "No price is too large for an object of unquestioned beauty and known authenticity." And he acted on this belief. No wonder he vexed the souls of amateurs whose purses were more slender, and excited the envy of museum directors whose government grants were insufficient to compete with his large resources. But now that he has brought all these acquired treasures to our own country, which one of us will say that his was not the broader perspective?

Mr. Morgan was interested in our Metropolitan Museum from its very beginning. He was one of that courageous band of public-spirited citizens who worked for a year to raise the pitiful \$106,000 with which it was started. He became a trustee in 1888 and was elected President in 1904. From that time it became with him an absorbing interest. He would drop any piece of business at any time to give thought to its affairs. I have frequently in these later years called him up by telephone to inquire when he could see me

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

conveniently about some museum matter and his almost invariable response was — "Right now."

I recall the Monday of that famous all-night session which stayed the panic of 1907. He presided over a long meeting at the Museum that afternoon, and only after its routine was all over did he quietly remark that he had to hurry home to attend to a serious financial situation.

Nor was his interest in the Museum solely that of a collector. He found in the reorganization which took place when he became its President ample scope for his broad perspective and constructive power. He was in deep sympathy with its recent development on the side of industrial art and education. Never did he look upon it as a private possession either of his own or of his fellow-trustees. It was as a great public institution that it appealed to him. Nothing pleased him more than the true democracy of those recent receptions where he stood at the head of the receiving line and shook hands with everyone who filed by.

An incident of one of those receptions comes to my mind, which was eminently characteristic. Among the approaching guests, conspicuous from absence of evening costume, was a woman with a baby in her arms. To the rest of us the woman's presence seemed an impudent intrusion. Many men would have directed the attendants to remove her. Not so Mr. Morgan. He shook hands with her as graciously as he did with the lady in full evening dress who preceded her, and as she passed by said to me, "Quick — get that baby's name, so that I can make it a life fellow of the Museum." Said I, "That will cost you one thousand dollars." "So much the better," said he. He did not stop before he acted to inquire who that baby was. He took in the situation at a glance, though he had never seen the woman before. She was the wife of one of our new Museum attendants, who

knew no better, who was eager to attend the reception, and who could not come without bringing her baby with her.

Mr. Morgan never saw all his collections assembled together. Fortunately for America they are all here, but only his pictures, and not all of these, have been unpacked. But I am sure his satisfaction in having them exhibited together would not have been the selfish pleasure of so seeing them himself, but the pleasure of seeing his fellow-countrymen enjoy them. The son spoke for the father when he said yesterday, "Do not keep my father's pictures at the Museum closed any longer out of respect to his memory. Open the gallery to the public. It is what he would have wished."

One of the greatest desires that Mr. Morgan had this last year of his life was that the city would provide for a new wing to the Museum. Not so much that it would make space in which to show his collections (his were not the only collections that needed exhibition space) but as an earnest of the city's coöperation with and interest in the great public institution whose welfare he had so much at heart. It was one of the last things he spoke of before he sailed. I wish he could have lived until yesterday when he would have known that this wish of his had been fulfilled.

Our Metropolitan Museum was not the only art institution in which he was interested. He had a broad vision of a great American Academy at Rome, formed by the union of the original Academy with the American School for Classical Study, established high on the Janiculum overlooking the "Eternal City." That dream he was turning into reality when he was taken away.

His loss to our Museum and to the cause of art would be irreparable except for that which, while living, he has done, and that which, though he be dead, his example will inspire others to do.



A TRIPTYCH BY ADRIAEN
ISENBRANT

THIS work was in the collection of Dr. Friedrich Lippman, for many years the director of the Cabinet of Prints in Berlin. The collection was sold last November and this precious little picture was secured by M. Jacques Seligmann, from whom the Museum has acquired it.

The central panel shows Mary and Joseph kneeling on both sides of a basket where the Child is lying. Back of the crèche are the ox and the ass beneath the arches of a stone porch. Two adoring shepherds are at the left. The Adoration of the Kings is on the left wing. Under a porch similar to that shown in the cen-

tral panel, Mary is seated holding the Christ child in her lap, the three Kings before her bringing their gifts. On the right wing is the Flight into Egypt. The three panels are bound together decoratively by the continuous lines of the landscape, which forms one background for the different scenes. There are wooded hills and steep rocks with castles at their summits at the left and right and a broad valley in the center, where shepherds guard their flocks and a woman goes to a well near a farm-house. There are other buildings in minute detail and here as elsewhere the artist has lavished the most exquisite care. The colors in various shades of brown, deep blue, and red have a quality like that of jewels.

The outsides of the wings are painted

in grisaille; the Annunciation at the left, the Visitation at the right. The backgrounds here are identical — late Gothic doorways.

As is often the case with triptychs, the wings, owing to the fact that they are protected on both sides by the paint, are in perfect preservation. The central panel has suffered but slightly. The Museum is fortunate in securing a work of such quality.

But few facts are known of the life of the painter. He was a pupil of Gerard David in Bruges, and was working there in 1520. His work, however, has been fairly well differentiated from that of his fellows.

B. B.

TOMB JADES



THE BULLETIN for January, 1912, contained an account of a valuable and unique collection of early jade amulets and small ornaments of the kind generally known as "Tomb-jades" which had just been presented to the Museum by Mr. Samuel T. Peters. To the two hundred and eighty objects of which his first gift consisted, Mr. Peters has now added two hundred and forty similar specimens of jade embracing chiefly types which were unrepresented in the original collection. Such jades, as was stated in the previous article, have all been recovered from ancient tombs dating from prehistoric times through the T'ang dynasty, that is, from about 1500 B. C. to 1000 A. D., and consequently are all of the stained and variegated color which the cream white jade used in these early periods assumes after centuries of burial in the earth. They were used chiefly as amulets to protect the bodies of the dead from earthly corruption and the entry of demons, jade being venerated as the embodiment of the principle of purity, and a

safeguard against all evil which might befall either the living or the dead. The collection includes amulets for the eyes, lips, tongue, and other parts of the body, as well as the symbols of the deities of East, South, West, and North in various forms, all of which were either placed around the body or fastened to it with silken cords, which were passed through small holes pierced in the jade. There are also a number of large annular disks sacred to the deity Heaven and sent by princes to their peers as particularly venerated offerings to the noble dead. Besides these the collection includes many delicately carved and pierced portions of the rich girdle pendants which were interred with the body so that the steps of the dead might be accompanied in the future world, as they had been in life, by the magic notes of the tinkling jade. The two largest pieces in Mr. Peters' gift were not primarily intended for sepulchral use, but served their purpose in daily life before being buried in the tomb; they include a rare Tui or two-handled cup dating from the Chou dynasty and used at that time for holding the blood of animals sacrificed in ceremonies of solemn covenant, and a remarkable and vigorously carved figurine of the evil-dispelling monster, P'i-sieh, made in the Han dynasty and doubtless buried with a prince. A flower vase of similar jade was perhaps not carved from the rough until a later period, probably in the Ming dynasty, a fact which calls attention to the statement of Dr. Berthold Laufer in his recently published book on jade¹ to the effect that the term *ban-yü* which Bushell used in the sense of *ban*, "held in the mouth," and *yü*, "jade" in reference to the custom of placing a bit of jade in the mouth of the dead, is taken by the Chinese merely to mean "Han jade", that is, jade of the variety used in the Han period which may or may not have been carved at that time. For as in the case of our vase, specimens of early stained jade found in the rough were sometimes carved into imitations of the more

¹Jade, a Study in Chinese Archaeology and Religion, by Berthold Laufer. Published by the Field Museum of Natural History, Chicago, 1912.



TRIPTYCH BY ADRIAEN ISENBRANT

primitive forms in the Ming dynasty and later, when the native jade material had been practically exhausted and superseded by the clear variety imported into China from other parts of the East. In the interest of accurate terminology it may also be well to note that Dr. Laufer takes exception to the name "Tomb-jade" used by Bushell to apply to all early jades recovered from tombs. Dr. Laufer points out that these objects vary widely in character, many of them being implements used in daily life and not necessarily associated with the tomb, and that while the amulets forming part of the ancient ceremonial of burial may properly be called "tomb-jades", many other pieces can scarcely be included in that category, even though they have been recovered from the tombs which played so prominent a part in the strange and exquisite civilization of a remote time.

D. F.

ALLEGORICAL SKETCH FOR A CEILING BY G. B. TIEPOLO

THIS picture has been called an allegory of the Battle of Leanto, but on grounds that the painting itself does not justify. There is a similarity and vagueness in eighteenth century allegories, particularly in those designed for ceilings. Their scheme is always the same. The artist aimed in them to give the illusion of space, and the spectator looks up between buildings in sharp perspective into the sky where figures fly about or loll on clouds.

In our work the figures in strong colors are disposed about the edges of the picture, forming a sort of irregular framing for the central part where the sky is seen lively with flying women, cupids, and fluttering pennants. None of the figures suggest warfare with the exception of some prisoners in chains on a galley at one side of the design and a kneeling knight in another place. Otherwise they all typify commerce and prosperity. Commerce is obviously symbolized by the ship which occupies the space at one of the long sides of the

composition. Here are sailors, porters, merchants, Neptune spilling treasures from a cornucopia, a two-faced figure, perhaps *Æolus*, holding a key, and other emblematic personages. On the ship and the end of a wharf which projects slightly from the frame are boxes and bales marked with initials, none of which, however, may be interpreted as a signature. The land is suggested at the other edge of the rectangle — shrubbery and buildings beside a long flight of broad steps at the head of which is a seated woman crowned and holding a palm of victory. The kneeling knight offers his sword to her and she is surrounded by Justice, Fame, Force, and the usual personifications of the time. The seated lady typifies the city of Genoa, judging from the coat of arms on one of the two flags nearby — the other bearing the crowned eagle on a tower, a device that occurs again in the composition twice, once on the scroll held by the lady in the fantastic turban who stands by a tree at the corner of the canvas at the throned figure's right, and again in sculpture back of this same figure and before a Gothic tower, which also must have a significance in this place as a sign of the family whose deeds were celebrated in the work. On the scroll beside the eagle and the tower are the words *CIVITAS CHY* (the last word of a later time than the picture, however), the letters *V* and *I*, and a date 1564.

The dominance of the figures at this edge of the composition shows in what manner the picture was to be placed in relation to the important point in the room it was made to decorate, and determines the position in which the work must hang if exhibited on the wall. The plan of showing it in a horizontal position as on a table top is not feasible in a top-lighted gallery, though this manner would approach more nearly the intention and purpose of its design. Pictures like this have no top or bottom.

The finished ceiling seems never to have been executed, nor is it known for what building the sketch was intended. It comes indirectly from the Osnaga family of Padua, later of Milan.

B. B.



ALLEGORICAL SKETCH FOR A CEILING
BY
GIOVANNI BATTISTA TIEPOLO

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

EGYPTIAN FURNITURE AND
MUSICAL INSTRUMENTS

THE Egyptian Department acquired in 1912 a number of musical instruments and pieces of furniture, which will be on exhibition during the month of April in the Recent Accessions Room. The most important pieces are shown in the accompanying illustrations. All are of wood and are in wonderfully good condition considering their great age. Egypt's dry climate has preserved to modern times many objects of daily household use which cannot be paralleled among the antiquities of other Mediterranean countries.

The oldest object (Fig. 1)¹ is a couch dating from the beginning of the historical period, that is, from about 3400 B. C. It lacks only the leather thongs which once fastened the legs and rails together and the filling of interwoven thongs between the rails. Perhaps it served the purpose of a bier in the tomb, the body being placed on it in a contracted position, or it was a part of the funerary equipment, ensuring to the deceased the use of such a couch in the next world. However this may be, its form is one which appeared in secular use. One interesting bit of contemporary evidence is a relief showing a person seated with limbs doubled under him on just such a short couch having supports which imitate bulls' legs; the couch had served as a litter, the person having been borne in and deposited in front of the king's throne.² The couch acquired by the Museum is obviously too short to lie upon. The form, however, survived far into the historical period, probably until the Eighteenth Dynasty (beginning about 1580 B. C.)³ and many such couches have

¹From Tarkhan. Gift of the Egyptian Research Account. Ht. 11 $\frac{1}{2}$ in.; length, 1 yd. 4 $\frac{1}{2}$ in.; width, 2 ft. 1 $\frac{1}{2}$ in.

²Petrie, Hierakonpolis, I, Pl. XXVI B.

³The latest couch of this type known to me, the date of which is assured, is of the Eleventh Dynasty (beginning about 2160 B. C.), but a few chairs and stools with legs imitating bulls' legs are of the Eighteenth Dynasty and it is probable that the corresponding type of couch lasted equally long. After the Old Kingdom (Dynasties III-VI), however, this class of furniture was clearly on the wane.

come down to us, among them some long enough to sleep upon. The couches of this early type, even when intended to be used as beds, were without foot-rails. Very many of the types of beds which developed in the historical period had foot-rails or foot-boards; the person slept with his head at the open end of the couch and the use of a head-rest was common. There is no evidence that Egyptian beds ever had head-boards, though foot-boards are occasionally so misnamed in publications. Examination of a small model of a bed in Wall Case G in the Seventh Egyptian Room will show the position of the occupant's head and make clear the propriety of the term foot-rail. Many such models exist and also ancient pictures of such couches with figures recumbent on them. Very elegant beds of about 1400 B. C. with gold leaf adornment and foot-boards having sculptured panels were found a few years ago in the Valley of the Kings at Thebes and are now in the Cairo Museum.⁴

The two low stools are interesting chiefly because their plaited seats are in part preserved. The low stool of Fig. 2⁵ has the rails perforated to receive the strands of twisted grass which were interwoven in a simple over-one, under-one pattern with large interstices. The other stool⁶ has a webbing of much closer mesh. Its strands enwrap rather than pass through the rails, are knotted along their inner faces, and extend from side to side interlacing to form a diagonal pattern; in the interlacing each strand passes under two, three, or four strands and over ten, eleven, or twelve. These stools are seats and not footstools, as the observer might naturally suppose, footstools not being introduced into Egypt until the Empire (beginning 1580 B. C.).

In Figs. 3 and 4 are shown two folding stools. The leather seat of one has been preserved, although the stool was made

⁴Davis, The Tomb of Louiya and Touiyu, Pl. XXXVII. Quibell, Tomb of Yuua and Thuiu, Pls. XXVIII-XXXI.

⁵From Meir. Purchase, Rogers Fund. Ht. 5 $\frac{1}{2}$ in.; 15 $\frac{1}{2}$ in. square.

⁶From Thebes. Purchased from the Egyptian Government, Rogers Fund. Ht. 5 $\frac{1}{2}$ in. Seat 14 $\frac{1}{2}$ in. x 13 $\frac{1}{2}$ in.



FIG. 1. COUCH FRAME
ABOUT 3400 B. C.

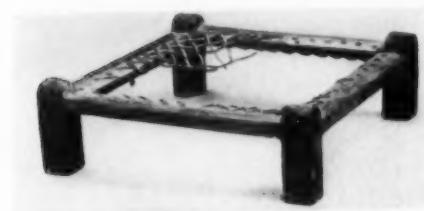


FIG. 2. LOW STOOL
ABOUT 2000 B. C.



FIG. 3. FOLDING STOOL
ABOUT 2000 B. C.

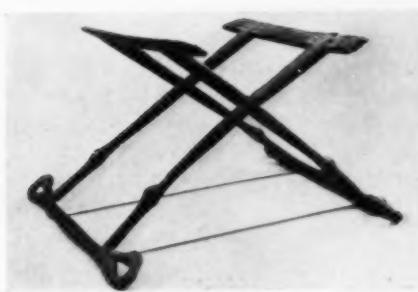


FIG. 4. FOLDING STOOL
ABOUT 1400 B. C.

nearly four thousand years ago.¹ The perforations in the rails of the second folding stool² indicate that it once had an interwoven seat. This stool is noteworthy because of its design and material. The lower rails and the legs terminate in ducks' heads and the eyes and the markings on these heads are rendered by inlays of ivory and ebony. The type is well known, there being similar stools in the Louvre and the British Museum. The rivets on which the legs played in folding are of bronze and in the better stool are provided with washers to protect the wood about the holes from wear.

The most interesting of these new accessions, perhaps, is the chair illustrated in Figs. 7 and 8.³ It is complete except for its interwoven seat and one panel from the back. The seat was of linen string, as many as twelve pieces of string being intact in some of the holes of the rails; in a number of places on the under surface of the rails nine to twelve lengths of string passing from hole to hole may still be counted. It seems probable that the plaiting was arranged on a system of twelve strands to a hole.⁴ The interwoven filling of bed- and chair-frames had the advantage of giving a certain elasticity: it was the nearest ap-

¹From Meir. Purchase, Rogers Fund. Ht. 14 in. Seat, 12½ in. x 14½ in.

²Provenance unknown. Purchase, Rogers Fund. Ht. 12 in. Seat 16 in. x 13½ in.

³From Thebes. Purchase, Rogers Fund. Ht. of seat, 12 in.; of back, 17½ in. Seat, 15 in. x 18½ in.

⁴A description of a well-preserved interlacing of this kind on a bed in the Cairo Museum is given in Quibell, *op. cit.* p. 50.

proach to springs known to the ancient world. Except in the case of certain types of stools, unyielding wooden seats are rare in Egyptian furniture. Comfort was often further secured by the use of thick cushions.

In this chair some of the characteristic methods of Egyptian carpentry may be studied. Not a metal nail is used, all the parts being held together by dowels and pegs. Bronze was of course employed

freely in Egypt at this time. We have already noted the bronze rivets in the folding-stools and large bronze nails in chairs are not unknown.⁵ But for ordinary carpentry the wooden dowels and pegs were adequate and their relative cheapness and the force of inherited methods tended to keep them in use. The whole construction is strengthened by angle braces cut out of forked branches, thus utilizing the natural growth of the wood. Four of these curved angle pieces reinforce the joining of the legs to the seat of the chair. Two other braces hold back and seat more firmly together, affording, too, by their curved outlines a pleasing element in the design.

The legs of the chair are very well carved. Their pattern is striking, being a fairly realistic imitation of lions' legs. Many of the better pieces of Egyptian furniture, whether stools, chairs, or couches, have supports in the form of animals' legs. The imitation of lions' legs came into vogue at least as early as the Third Dynasty (about 2900 B. C.) and by 1500 B. C. had nearly superseded the design of bulls' legs.⁶ It

⁵Quibell, *op. cit.*, p. 54.

⁶See note 3, p. 72.



FIG. 5. GRAVE STELA
ABOUT 1400 B. C.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

has been said of the chair with legs resembling those of a lion that it seems "as if the king of beasts were offering his back as

the thought that first led to the adoption of such designs, they soon became accepted artistic conventions and were handed down



FIG. 6. CHAIR
ABOUT 1400 B. C.



FIG. 8. CHAIR
ABOUT 1500 B. C.

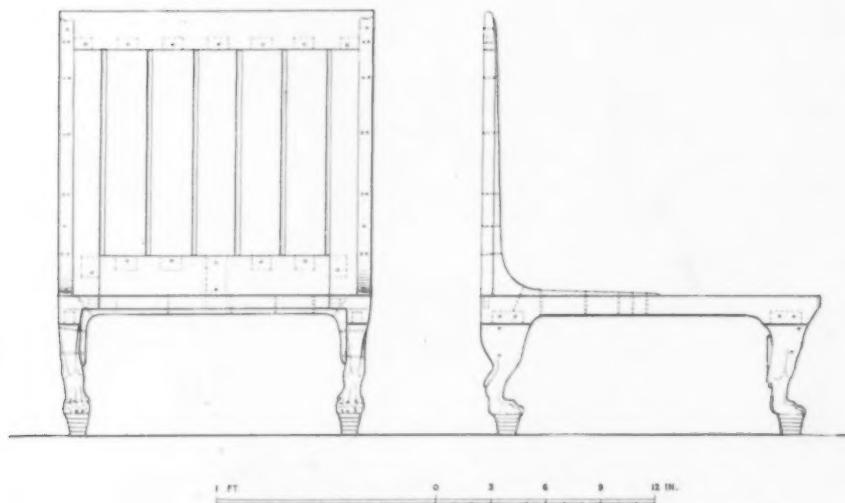


FIG. 7. DRAWINGS TO SHOW CONSTRUCTION OF CHAIR IN FIG. 8

a seat to the great lord."¹ Both the bull and the lion were prominent in Egyptian imagery, the king being often conceived as the one animal or the other. Whatever

¹Erman, *Life in Ancient Egypt*, p. 184.

unthinkingly from generation to generation. To modern taste the copying of the entire animal leg, not merely the foot, and the differentiation of the front and back legs of the chair as the fore and hind legs

of the animal are displeasing. The persistence of these designs is due to the fact that they had already become conventions before Egypt emerged from barbarism. While the Egyptians never eliminated this feature, it is interesting to observe in their furniture, as one turns from the Old Kingdom to the Empire, the development of better lines and proportions, of greater practicability and comfort. Indeed, an American furniture firm has given testimony to these qualities by reviving one of the later Egyptian types of stools (not as yet represented in the Museum collection). These modern stools are scattered far and wide in the United States, though few of the people who possess them know that the design was borrowed from Egypt and originated fifteen hundred years before Christ. Chair backs high enough really to support the upper part of the body did not become common until the age of luxury under the Empire. Earlier seats usually have no back at all or only a very low one, rarely reaching to the waist of the occupant. The Empire also saw the revival of arms in the designs of chairs. Arms, as well as the high back, did, it is true, appear for a brief time under the Old Kingdom (about 2650 B. C.) but then fell into disuse. The early high backs and arms were built on straight lines and remind one of modern "Mission" chairs; but the comparison fails when one looks at the legs of the chairs, these being of the style which simulates an animal's legs. The arm chairs of the Empire, however, were elegant and luxurious.

It is noticeable that our chair is very low. The ancient Egyptian, like his modern descendant, was fond of crouching on the ground or floor and consequently showed a predilection for low furniture. The number of low chairs and stools among

¹From Abydos. Purchase, Rogers Fund. Ht. 21 in.; width, 11½ in.

²One of the rare exceptions where a noble is shown in an unconventional attitude occurs in a relief of the Sixth Dynasty (about 2300 B. C.). Capart, *Une rue de tombeaux à Saqqarah*, Pl. CIV. In this intimate scene the noble and a girl are seated opposite one another on a couch or settee. They have their feet drawn up on the seat. The girl is in the attitude of the maiden on the stela of Fig. 5 and is playing a harp to

extant pieces of Egyptian furniture is greater than the proportion of such furniture depicted on the monuments would lead one to expect. Presumably the explanation is that ancient paintings and reliefs show the better class of Egyptians in their more formal and dignified aspects, therefore occupying their full-sized chairs. This point is illustrated by a family gravestone (Fig. 5)¹ also among the recent accessions of the Egyptian Department. In the upper register a man and his wife are seated. Their chairs are of such height that they require low blocks or cushions under their feet. Below sit their son and daughter. The son's chair is somewhat lower and both his feet are on the floor. The daughter's chair has similar proportions to those of the little chair which has come into the possession of the Museum, that is, it is low and the seat is deep. The maiden has both feet drawn up on the seat; her right knee is raised and her elbow rests against it as she smells of a lotus bud; her left leg is doubled back; at any moment, it seems, she may shift her position slightly to sit on her left heel! Thus the monuments give us occasional glimpses of these informal, typically Oriental attitudes of the Egyptian, but almost always in the case of the minor persons in the scene — children or people of humble estate.² The chairs pictured on the stela differ only slightly from our original, namely, in the construction of the back which slants backward, vertical struts bracing it from behind. Such backs also curved from side to side, as is known from a chair in the Leyden Museum (Fig. 6).³ This style compared with our chair shows a slight advance in the direction of luxury, the slanting, hollowed-out back accommodating the human form with greater comfort than the straight back.⁴

whose accompaniment her lord is perhaps about to sing. He has both feet flat on the mattress and his knees elevated.

³In the d'Anastasy Collection, which was bought by the Dutch Government in 1828. Ht. of seat, 13 in. Ht. of back above seat, 18 in. Seat, 17½ in. x 18½ in. Reproduced in Fig. 6, p. 75, by courtesy of Dr. P. A. A. Boeser of the Leyden Museum.

⁴The reader interested to pursue the subject of Egyptian furniture further will find a number



FIG. 9. COPTIC LUTE
IV - VIII CENTURY A. D.

The Museum is fortunate in having added to its collections actual pieces of ancient Egyptian furniture. Not only does it make these early people seem more human and less remote to be able to look of richly decorated chairs, which were discovered in the Valley of the Kings, published in the two works cited in note 4, p. 72. Ancient pictures of a great variety of elaborate chairs are reproduced in colors in Prisse d'Avennes, *Histoire de l'art égyptien d'après les monuments*, II, Pls. 16 and 18. A chair whose design is precisely like that of the one just acquired by the Museum (Figs. 7 and 8) is published in the Report on

upon household objects once used by them; it is also of importance for the study of the history of the minor arts and crafts to secure such material. Similar and no less interest attaches to the musical instru-

Some Excavations in the Theban Necropolis during the Winter of 1898-9 by the Marquis of Northampton and others, Pls. V and VI. This chair is of the Eighteenth Dynasty. General statements with regard to Egyptian furniture and many illustrations are contained in Erman, *op. cit.*, pp. 183-186 and Wilkinson, *Manners and Customs of the Ancient Egyptians*, III, Ch. VI.



FIG. 10. FOUR-STRINGED MUSICAL INSTRUMENT, HARP FAMILY
ABOUT 1600 B. C.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

ments, on exhibition for the first time, and to these we may now turn our attention.

Two of these instruments belong to the harp family (Fig. 10)¹ and closely resemble the rude harps used to-day by the natives of the Upper Nile Valley. One of our harps had four, the other five open gut strings, the fixed ends of which were fastened to a bar extending the length of the sound box. The sound box and its bar were once covered with a membrane which was secured by tightly drawn cords, traces of the compression they exerted being observable on the wood. The strings issued through perforations in the membrane and were wound about movable pegs in the neck of the instrument by means of which their tension was controlled. In one instrument the neck and body are of a single piece of wood; in the other, they are of separate pieces. This is the smallest kind of harp used by the Egyptians. A reproduction of a larger specimen of this type — one in the Louvre — may be seen in the Gallery of Musical Instruments, No. 39. An ancient wall-painting shows a harp of the form and size of the Louvre original held, while being played, on the shoulder of the performer. Our instruments, however, being smaller, would hardly have been elevated to the shoulder. They date from about 1600 B. C. and are as early as any instruments of the type — real or pictured — known. Previous to this date all the harps depicted on the monuments have a somewhat heavier and larger frame, the strings varying from five to eight in number. The performer crouched on the ground; the instrument, too, rested on the ground, or on the performer's knee, or on a low support. This instrument frequently had a large bulging resonance box at the bottom. A representation of it may be seen in a Fifth Dynasty relief (about 2700 B. C.) on the north wall of the Third Egyptian Room.

In addition to the harps of the two general classes just described, there were, under the Empire, large harps, taller than the performer, who stood in playing them.

¹From Thebes. Purchased from the Egyptian Government, Rogers Fund. The instrument of Fig. 10 is 3 ft. 3 $\frac{1}{2}$ in. long, the other 2 ft. 2 $\frac{1}{2}$ in.

These occasionally had as many as twenty strings. While our little instruments are very simple and crude, the larger harps represented in Egyptian art are often of elaborate and pleasing forms and with their greater number of strings must have had a fair compass. Nevertheless, they bear no comparison with the modern harp. One and all, they lack the front pillar necessary to hold the frame of the instrument firm enough to permit a precise adjustment of the tension of the strings and, of course, music was not yet sufficiently evolved to give rise to anything in the nature of a system of pedals. These instruments were not used for independent performances but to accompany the voice. There is a well-known literary composition of the Egyptians which goes by the name of the "Song of the Harper" because one of the extant copies on the wall of a tomb chamber is prefaced with the words, "Song which is in the house (tomb chapel) of King Intef the justified, which is in front of the singer with the harp."² It was, in fact, a song of mourning, celebrating the transitory and unsatisfactory character of this life, and was chanted to the accompaniment of these stringed instruments.

A more advanced type of musical instrument is represented by the Coptic lute (Fig. 9)³ inasmuch as its notes could be varied by pressing the strings while playing. The sound box is covered by a thin board perforated with groups of holes. The strings, four in number, were probably fastened to the projection at the lower end of the sound box; their other ends were regulated by pegs; a bridge now lost must have held them away from the sound board. This bridge was probably merely a little piece of wood, pushed under the strings, since no mark of its contact is left. The instrument has a long straight neck which served as a finger-board. The date of this particular instrument prob-

²Translation by Professor J. H. Breasted in whose recent *Development of Religion and Thought in Ancient Egypt*, p. 182ff., the entire poem is given and commented upon.

³Provenance unknown. Purchase, Rogers Fund. Length, 2 ft. 5 in.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

ably falls within the period from the fourth to the eighth century after Christ, but lutes were in use in Egypt, it would seem, as early as 1600 B. C.

It is probable that the object shown in Fig. 11, which was found with the two little harps described above, is the body of a lute-like instrument whose long straight neck is missing. It was once covered with a membrane which was attached by means of pitch. Some of the lutes in pictures of the Empire have a long and narrow sound box, rounded at the two ends, like our fragmentary instrument. It is exceedingly difficult to form any definite opinion as to the details of the Egyptian lute of the Empire, inasmuch as most of the available publications showing it are more or less inaccurate. This much, however, may be said, the body was somewhat elongated, the neck was of the long straight type, and the strings were plucked with a plectrum which may be seen in ancient pictures attached by a cord to the instrument. The one photographic plate available to me shows a bar extending the length of the body, continuous with the neck. Quite possibly the instrument did not yet have pegs like the harp, but had its strings tied about the neck; their tension would then have been varied by sliding the ties up and down. At least this view is suggested by the apparent lack of pegs and by lines which may have been ties in the ancient pictures, as well as by the analogy of some present-day African instruments. The west African cambreh, No. 473, in Gallery 37 of the Musical Instruments, may help us to understand this old Egyptian lute. It has a sound box of the same shape, covered as this was with a membrane, and its

strings are attached by thongs to the straight neck which was continued under the membrane to the lower end of the sound box.

It is exceedingly questionable whether the Egyptian hieroglyph *nefer*, which in its late form suggests a lute, was really in origin (as commonly assumed) a picture of a musical instrument. The early examples of this hieroglyph do not look so much like a lute and are now differently interpreted. It is on the face of it improbable that an instrument which involved the principle of producing a considerable number of notes on a very few strings and which at the time of the Empire seems to be comparatively undeveloped should have been in existence in the primitive age when the hieroglyphs originated. As a matter of fact, the lute is not represented on the monuments before the Empire. The instruments of the Old Kingdom were the harps and simple wind instruments. The lyre was probably introduced from Asia about 2000 B. C. At least, the only pre-Empire picture of a lyre, one in a tomb at Beni Hasan,¹ shows it in the hands of an Asiatic entering Egypt. Then under the Empire the lute appears among the harps and kindred instruments, flutes, and occasional lyres which are represented as being played at feasts to accompany songs and dances.²

C. L. R.

¹Newberry, Beni Hasan, I, Pls. XXX and XXXI.

²On musical instruments consult the works of Wilkinson and Professor Erman already cited, Prisse d'Avennes, op. cit. II, Pl. 7, Boeser, Besch. van der Eg. Verz. te Leiden. Nieuwe Rijk. Part I (1911), Pl. VII, and the Museum BULLETIN for 1911, cuts on pp. 53 and 58.

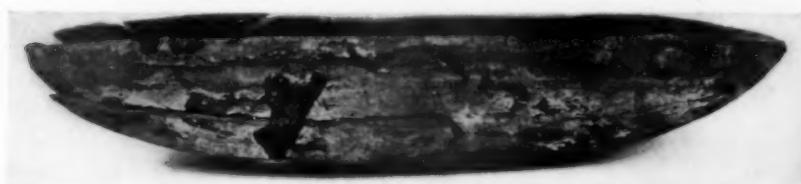


FIG. 11. BODY OF A MUSICAL INSTRUMENT
ABOUT 1600 B. C.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

THE COCHRAN COLLECTION
OF
PERSIAN MANUSCRIPTS

IT is only recently that a general interest has been taken in the wonderful art of Persian miniature painting; and as science and collecting usually go together, Dr. F. R. Martin, one of the best connoisseurs of Persian art, has just given to the public the results of his research along these lines in an authoritative publication, at the moment when the Museum has received a most generous gift of Persian manuscripts from Mr. Alexander Smith Cochran. Until recently the Museum owned only one manuscript book and a small but selected collection of single pages. From the evidence afforded by Dr. Martin's study of the best Persian artists, it seems possible to give a better attribution to the fine miniatures in this manuscript than "School of Bihzad," the one previously advanced. The book is very probably by one of the best pupils of Bihzad, Shaikh Sada, the chief painter at the Court of the Shaybanids in the middle of the sixteenth century. Among the single miniatures are works by Sultan Muhammad, Riza Abbasi, Kasim, and by some of the best decorators of book borders working in the middle of the sixteenth century.

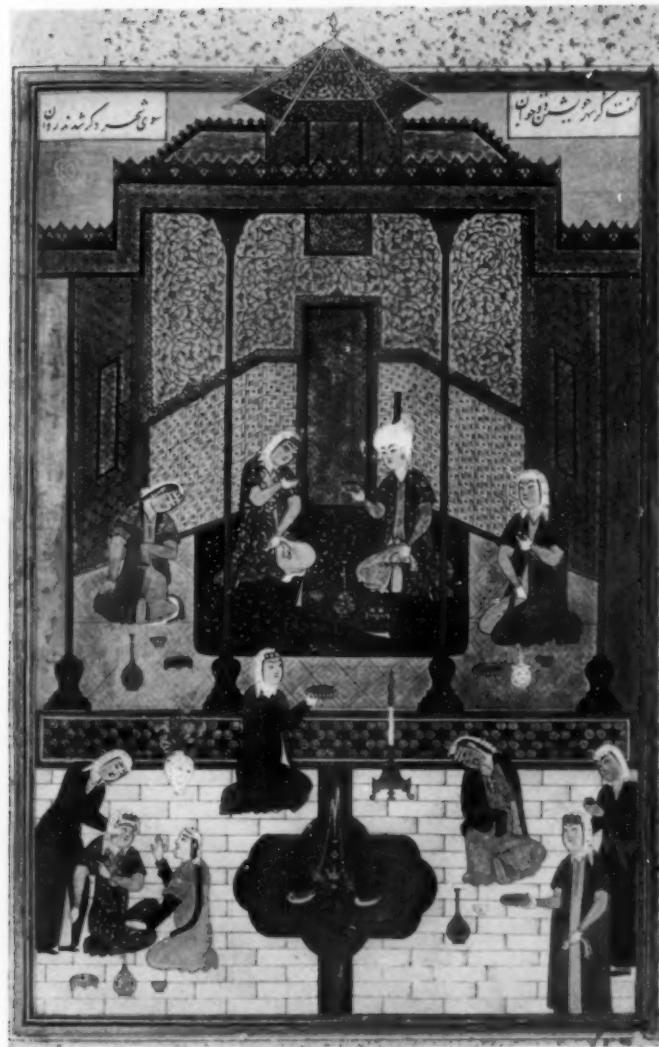
With the collection of Mr. Cochran, which consists of twenty-four manuscripts and thirty single pages, it is possible to illustrate the art of miniature painting in a much more splendid and varied exhibition, which comprises the work of the early schools as well as those of the sixteenth, seventeenth, and eighteenth centuries. As Professor A. V. W. Jackson has prepared a most scientific catalogue of all the manuscripts, which will soon be published, I mention here only a few of the most interesting and beautiful works, among which are two at least which should be known to everyone who is interested in the finest creations of Near Eastern art.

The great period of the Timurids (1369-1494) is represented by a Koran copied in 1427 by Ibrahim Sultan, the grandson of Timur, a brother of Baisunghar, who was

one of the first influential bibliophiles of the Orient. These men and their father Shah Rukh, who has been called "the founder of the most elegant style of book production of Persia," created a new type of book unsurpassed as to paper, illuminations, and covers. This Koran has naturally no illustrations, but the writing and the simple borders with flowers and arabesques have the impressive, robust character of the school. An example of book illumination of this period is the Nizami of the year 1449-1450, by an artist not of great refinement, but of vigor and entertaining variety. The design shows Chinese influence, still much in the style of the earlier Mongolian miniatures of the fourteenth century. The colors appear at first profuse and almost offensive in their vividness, but a closer study shows them to be a nice expression of the artist's temperament, and not without brilliant ideas and imagination.

From the Timurid school comes the greatest Persian artist, Bihzad (about 1460 to 1525), whose career is marked by an extraordinary development in the direction of the highest refinement of line, color, and composition. The Cochran Collection contains a work of Nizami, *Haft Parikar*, which has been attributed to Bihzad by Dr. Martin on account of the signature of the artist which is found on three of the five miniatures. It is one of his earliest works, quite in the style of the Timurid school, from which some of the five miniatures have been copied even in the color scheme, as Dr. Martin points out. But how much more delicate is the drawing of the figures, how much less crowded the composition, and how clearly Bihzad's temperament and remarkable sense of observation are shown in the details! The picture of Bahram Gur and the Indian Princess in the dark palace has exquisite rhythm of line; the hunting scene shows the artist making clever use of large empty spaces in order to emphasize the most important figures and is, moreover, remarkable for the characterization of the horses, which are vivid and lifelike in spite of their somewhat stiff attitude.

The greatest treasure of the collection



BAHRAM GUR IN THE SANDAL PALACE
BY MIRAK, DATED 1524
FROM A MANUSCRIPT OF THE WORKS OF NIZAMI



NAUFAL THE ARAB CHIEFTAIN CHAMPIONS MAJNUN
 PERSIAN, DATED 1510
 MANUSCRIPT OF THE WORKS OF NIZAMI





ALEXANDER SURROUNDED BY HIS COURTIERS
BY MIRAK, DATED 1524
FROM A MANUSCRIPT OF THE WORKS OF NIZAMI

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

however, is a Nizami manuscript with fifteen miniatures illuminated by Mirak, the contemporary and pupil of Bihzad, "the Carpaccio of the East" as he has been called, the founder of the Bokhara school. The manuscript, which is dated 1524, was in the library of the Shah of Persia, and then for some time was owned by Dr. Martin, who writes of it in the highest terms. "The manuscript is second to none of the period. There are certainly larger ones in existence, but none of finer quality, with such a profusion of architecture and such charming coloring; furthermore, it is in perfect condition and in a splendid contemporary binding." The book contains the complete works of Nizami, and the five poems of which they are composed are characterized by different-colored paper for each poem. With fine discrimination the color is always chosen to harmonize with the color scheme of the miniatures. Especially beautiful are the different views in the Palaces which Prince Bahram Gur visits when calling on the seven daughters of the seven rulers of the world. These subjects, which demanded a different color scheme for each miniature

to correspond with the different colors of the palaces, black, yellow, green, and so forth, have always been among the favorite problems of the Persian painters, but never has higher decorative value been given to these illustrations than by Mirak in this Nizami in which the hue of the walls in the different palaces is the motive upon which is built up an exquisite symphony of color.

The Indian miniaturists, who began by imitating Persian art and were then influenced by European painters, are well represented in the Cochran Collection by a large number of single sheets, two of which are reproduced in color in Dr. Martin's book, the portrait of Shah Jahan on horseback and of Jahangir when young visiting a holy man. In these and a number of landscapes with figures the general composition is seldom equal to that of the best Persian miniatures, but the single portraits, and in fact every detail which is copied directly from nature, show a remarkable observation and are executed in a most minute and often very decorative technique.

W. R. V.



CAMP MEETING
BY WORTHINGTON WHITTREDGE

NOTES

TWO AMERICAN PAINTINGS.—At the sale of the Borden Collection, which took place in February, the Museum secured the Camp Meeting by Worthington Whittredge and the Autumn Landscape with Figures by Jervis McEntee. Both are excellent examples, and appropriate to our needs, as McEntee's work was hitherto unrepresented in the collection and the Whittredge shows a side of the artist's talent which the one picture by him now hung in Gallery 12 does not reveal. Both paintings will be exhibited for the month in the Gallery of Recent Accessions.

RECENT LOANS.—Among the important paintings recently lent to the Museum are a Saint Bartholomew, by Rembrandt, lent by Mr. Henry Goldman, a picture of still-life called *Rafraîchissements*, by Chardin, lent by Mrs. J. W. Simpson, and six early American portraits lent by Mr. R. C. Greenleaf.

Mr. Goldman's Rembrandt has been hanging in Gallery 11 since the middle of January and will remain there throughout the summer. The picture was painted in 1657, one year before the magnificent self-portrait belonging to Mr. H. C. Frick. It was practically unknown until recently.

It seems that it was in the late eighteenth century acquired by Prince Lavalle, one of the ministers of Catharine of Russia and her chief adviser on matters of art. Before this time its history is unknown. It was inherited by Prince Lavalle's daughter, the Princess Troubetzkoy (hence its name of the Troubetzkoy Rembrandt), and then passed to one of her daughters, a Madame Davydoff, from whose grandson, Wassilyj Davydoff, it was bought by a well-known picture dealer. The knife had at one time been painted out, but cleaning restored it to its original condition. Mr. Goldman purchased the picture in 1912.

Rafraîchissements by Chardin was formerly in the Doucet Collection sold in Paris last spring. It was first exhibited in the Salon of 1765, at which time Diderot¹ commented upon it as follows:

"If it be true that a connoisseur can not well be without at least one Chardin, let him select this picture; the artist is beginning to grow old. He has sometimes done as well, but never better. Hang up by the leg a river bird; on a shelf below imagine whole and broken biscuits, a corked bottle filled with olives, a painted Chinese jar with a cover, a lemon, an unfolded napkin thrown down carelessly, a pâté on a bread

¹Diderot. *Salon de 1765*.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

board, a glass half filled with wine. Here one sees that there are no unworthy objects in nature and the only point is to render them. The biscuits are yellow, the bottle is green, the napkin white, the wine red; and this yellow, this white, this red, placed in juxtaposition refresh the eye with a most perfect harmony. But do not think that this harmony is the result of soft and feeble painting. On the contrary, the brush strokes are most vigorous. It is true that these objects do not change under the eyes of the artist. Thus he has seen them on one day; thus he will find them on the morrow. It is not so with animate nature. Fixity is only the attribute of a stone."

Rafraîchissements is now on exhibition in Gallery 24. It is lent but for a short time.

The portraits lent by Mr. R. C. Greenleaf are of the Colonial and Revolutionary periods. Two of these, excellent works by Blackburn representing Honorable William Greenleaf and his wife, Mary Brown Greenleaf, have been placed in Gallery 12. A portrait of Priscilla Brown Greenleaf also by Blackburn, and portraits of Rev. Daniel Greenleaf and Rev. William Smith attributed to Copley will be found in Gallery F 22 in the Wing of Decorative Arts. In the adjacent gallery, F 21, is a portrait of James Greenleaf by Gilbert Stuart.

B. B.

LECTURES AND VISITORS AT THE MUSEUM.—On March 13th and 20th the Japan Society used the Museum Lecture Hall for lectures to its members by Mr. Langdon Warner of Boston on Explorations into Oriental Culture and the Art of the Sung and Ashikaga Periods.

Under the auspices of two Canadian newspapers, The Record, Windsor, Ontario, and The Mercury, Guelph, Ontario, a party of about forty people visited the Museum on March 6th and 7th. The party was divided into two groups, each of which spent an entire morning here. They were met and, as the object of the visit was general, they were shown points of especial interest in the various collections.

On Sunday, March 16th, a number of the members of the Vacation Savings Society visited the Museum in a body and after luncheon spent the afternoon in seeing the collections.

About sixty members of the Eastern Art and Manual Training Teachers' Association, convened in New York in annual session, were met at the Museum on March 21st by the Director and offered conduct through the various departments by the Curators.

THE LIBRARY.—The accessions to the Library during the past month were two hundred and forty volumes; of these, two hundred and twenty-seven were purchased, and thirteen received as gifts.

The names of the donors are Mr. William L. Andrews, Mr. Henri Baudoin, Mr. Martin Birnbaum, Dr. A. R. Crook, Messrs. Doubleday, Page & Company, Mr. Theodore Heinemann, Mr. Hugo Helbing, Miss Florence N. Levy, Mr. N. E. Montross, Mr. Edmund Morris, Mr. Edward Robinson, Mr. F. Wellesley, and Sir Whitworth Wallace.

Three hundred and fifteen photographs were added to the collection.

The attendance during the month was 775.

Among the recent additions to the Library are the following:

La Collection de Dentelles au Musée des Tissus de Lyon. Paris (1911). The one hundred and fourteen plates of reproductions contained in this work show many examples of early Spanish laces. The account of the Spanish laces recently acquired by the Lyons Museum is by Auguste Lefébure.

Prior, E. S. and Gardner, A. Medieval Figure Sculpture in England, London, 1912, illustrated with eight hundred and fifty-five photographic reproductions.

L'Exposition de la Miniature à Bruxelles en 1912. Bruxelles, 1913. The introduction is by Baron H. Kervyn de Lettenhove, and the descriptions of the miniatures of the different countries are written by Comte M. de Bousies, Dr. G. C. Williamson, P. A. Lemoisne, P. Lambotte, and Dr. K. Purgold. The reproductions,

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

of which many are in colors, show the most remarkable miniatures of all schools from the sixteenth to the nineteenth century.

Graves, Algernon. *Summary of and Index to Waagen*. London, 1912. This is an index to Waagen's *Treasures of Art in Great Britain*, published in 1854, and to the supplementary volume, called *Galleries and Cabinets of Art in Great Britain*, published in 1857, and is indispensable to those who may consult these works.

THE WOMEN'S REST ROOM and Men's Smoking Room, both intended for visitors

to the Museum, are now ready for occupancy and are available at all hours when the Museum is open to the public, except Saturday evenings. Both rooms adjoin the restaurant, in the western basement of the building.

The gallery in which the Morgan Collection of Paintings has been exhibited has been closed to the public during the week ending April 6th. The Museum will be closed to the public upon the day of Mr. Morgan's funeral.



AUTUMN LANDSCAPE WITH FIGURES
BY JERVIS MCENTEE

COMPLETE LIST OF ACCESSIONS

FEBRUARY 20 TO MARCH 20, 1913

CLASS	OBJECT	SOURCE
ANTIQUITIES — CLASSICAL...	*Seven pieces of sculpture, ten vases, fifteen terracottas, and two gold earrings.	Purchase.
CERAMICS	†Large lustre dish, Rhages, thirteenth century; bowl, turquoise glaze, Rhages, thirteenth century — Persian. †Faience sugar shaker, Dutch, 1700	Purchase. Gift of Mr. Charles Lowengard.

*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6).

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
CERAMICS— <i>Continued</i>		
CLOCKS, WATCHES, ETC.	†Two Dresden cups and saucers, King's period, 1770—German; Hague plate, cup and saucer, about 1776; Hague cup and saucer, about 1796—Dutch; Arras plate and Tournay plate, 1755-1770; Mennecy mustard pot and cover, latter half of eighteenth century—French; Buen Retiro platter, Spanish, 1750-1789.	Gift of Rev. Alfred Duane Pell.
STAINED GLASS.	†Ormolu clock, French, Empire period.	Gift of Miss Ada Rehan.
IVORIES.	†Panel, Swiss, dated 1627.	Gift of Messrs. Duveen Bros.
LEATHERWORK.	†Crozier head, German, early thirteenth century.	Purchase.
METALWORK.	†Leather box, Italian, fourteenth century.	Gift of Mr. P. W. French.
MUSICAL INSTRUMENTS.	†The George S. Palmer Collection of European silver, two hundred and thirty pieces, fourth to eighteenth century.	Purchase.
PAINTINGS.	†The Truax Collection of one hundred and nine objects in silver, European and American, twelfth to nineteenth century.	Purchase.
	†Bronze libation bowl, human skull for interior, Thibetan, early nineteenth century.	
REPRODUCTIONS.	*Pair of clappers, Chipali, India, made in Kolhapur.	Gift of Mrs. Charles T. Meyer.
TEXTILES.	†Autumn Landscape, by Jervis McEntee.	Gift of Mrs. John Crosby Brown.
	†Camp Meeting, by W. Whittredge.	Purchase.
	†Mohawk Valley, by Alexander H. Wyant.	Purchase.
	*Copies of three frescoes from Hagia Triada, Cretan, Late Minoan I., 1600-1500 B.C.	Gift of Mrs. George E. Schank, in memory of Arthur Hopcock Hearn.
	*Plaster copy of three-sided relief in Boston Museum.	Purchase.
	*Bedspread and tablecloth, Spanish, seventeenth century.	Purchase.
	†Flounce, drawwork, Italian or Flemish, eighteenth century.	Purchase.
	*Collection of forty-one costumes, including shoes, umbrellas, etc., English, late eighteenth and early nineteenth century.	Bequest of Mrs. Harriette Goelet.
		Gift of Mrs. Frank D. Millet.

*Not yet placed on Exhibition.

†Recent Accessions Room (Floor 1, Room 6).

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
WOODWORK AND FURNITURE...	†Cellaret, French, Empire period..... †Cabinet, red lacquer, English, eighteenth century.....	Gift of Miss Ada Rehan. Purchase.

LIST OF LOANS

FEBRUARY 20 TO MARCH 20, 1913

CLASS	OBJECT	SOURCE
METALWORK..... (Floor II, Room 5.)	Bronze Buddha, cloisonné enamel, Chinese, K'ang-hsi period.....	Lent by Mr. Walter R. Creighton.
PAINTINGS..... (Floor II, Room 12) (Floor II, Wing F.)	Portrait of Hon. William Greenleaf, by Jonathan B. Blackburn; Portrait of Mary Brown Greenleaf, by Jonathan B. Blackburn; Portrait of Rev. Daniel Greenleaf, by John Singleton Copley; Pastel portrait of Rev. William Smith, by John Singleton Copley; Portrait of James Greenleaf, by Gilbert Stuart; Portrait of Priscilla Brown Greenleaf, by Jonathan B. Blackburn..... Still Life, by T. B. Chardin ..	
(Floor II, Room 24) (Floor II, Room 28)	Charity, by José Ribera.....	Lent by Mr. R. C. Greenleaf. Lent by Mrs. John W. Simpson.
SCULPTURE..... (Floor II, Wing D.)	Two pottery statuettes, Monk and Nun, Chinese, T'ang dynasty.....	Lent by Mr. Thatcher M. Adams.
(Floor I, Wing F.)	Terracotta bust of Francis I, King of France, French, sixteenth century.....	Lent by Mr. Grenville Lindall Winthrop.
TEXTILES (Floor I, Wing F.)	Tapestry, Brussels, first half of seventeenth century.....	Lent by Mr. George Blumenthal.

*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6).



TWO-HANDED CUP
CHOU DYNASTY

**THE BULLETIN OF THE
METROPOLITAN MUSEUM OF ART
FIFTH AVENUE AND 82D STREET**

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All communications should be addressed to the Editor, Henry W. Kent, Asst. Secretary, at the Museum.

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An invitation to any general reception given by the Trustees at the Museum to which all classes of members are invited.

The **BULLETIN** and a copy of the Annual Report.

A set, upon request at the Museum, of all handbooks published by the Museum for general distribution.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, see special leaflet.

ADMISSION

HOOURS OF OPENING. — The Museum is open daily from 10 A.M. to 6 P.M. (Sunday from 1 P.M. to 6 P.M.) and on Saturday until 10 P.M.

PAY DAYS. — On Monday and Friday from 10 A.M. to 5 P.M. an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN. — Children under seven years of age are not admitted unless accompanied by an adult.

PRIVILEGES. — Members are admitted on pay days on presentation of their membership tickets. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

Teachers of the public schools, indorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Assistant Secretary.

COPYING. — Requests for permits to copy and to photograph in the Museum should be addressed to the Assistant Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday, Sunday, and legal holidays. For further information, see special leaflet.

THE COLLECTIONS OF THE MUSEUM

The Circular of Information gives an Index to the collections which will be found useful by those desiring to find a special class of objects. It can be secured at the entrances.

EXPERT GUIDANCE

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of the member of the staff detailed for this purpose on application to the Secretary. An appointment should preferably be made.

This service will be free to members and to teachers in the public schools, as well as to pupils under their guidance. To all others a charge of twenty-five cents per person will be made, with a minimum charge of one dollar an hour.

THE LIBRARY

The Library, entered from Gallery 14, First Floor, containing upward of 23,000 volumes, and 35,000 photographs, is open daily except Sundays, and is accessible to the public.

PUBLICATIONS

The publications of the Museum, now in print, number twenty-three. These are for sale at the entrances to the Museum, and at the head of the main staircase. For a list of them and their supply to Members, see special leaflet.

PHOTOGRAPHS ON SALE

Photographic copies of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including application for photographs of objects not kept in stock, may be addressed to the Assistant Secretary. Photographs by Pach Bros., The Detroit Publishing Co., The Elson Company, and Braun, Clément & Co., of Paris, are also on sale. See special leaflet.

RESTAURANT

A restaurant is located in the basement on the North side of the main building. Meals are served *a la carte* 10 A.M. to 5 P.M. and *table d'hôte* from 12 M. to 4 P.M.